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THE NEWS LETTER

OF THE COLLEGE ENGLISH ASSOCIATION

Vol. IX — LEHIGH UNIVERSITY — BETHLEHEM, PENNSYLVANIA — March, 1947

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Ph.D. Reform

Where Lies the Danger?

The remarks of Professor Millett at the Washington meeting of the CEA, as printed in the News Letter for February, 1947, move me to a few comments. Here they are.

1. Mr. Millett evidently agrees with the dictum which he quotes from Ifor Evans: "English scholars will soon have to decide whether bibliography is a servant of the arts, or a rodent eating at this dictum, well enough as an emotional outburst, does not de- the heart of the humanities." But serve to be taken seriously as a prophecy. The bibliographers will go ahead with their work, and the rest of us will use their services whenever we have to deal with problems on which bibliography can throw light. Where lies the danger in that?

2. Of the linguistic study Mr. Millett says, " . . . the danger of this type of study is that it tends to become an end in itself . . . " But any type of study worthy of the name tends to become an end in itself. No study can flourish unless it is pursued for its own sake, and linguistics make no exception to the rule. If this be reckoned a danger, the only remedy would be to forbid any kind of study (not merely linguistic study), and this remedy strikes me as worse than the disease.

3. Mr. Millett recognizes the value of "the historical-biographical study of literature," but fears that "it may come to be regarded . . . merely as a method of study," applicable "even more easily and successfully to tenth-rate . . . than to first-rate authors and works." His fears would have point if this approach came to be thought of as the one and only method of study, but such is surely not the case, and the only danger here is that inherent in study as such.

4. Mr. Millett continues: "the fourth type of training for literary study is the philosophical, and it will hardly be denied that this approach to the study of literature is the one that is most neglected by our graduate schools." It is interesting to note that Mr. Richard Chase, in the current number of the Partisan Review (March-April, 1947, pp. 206-211), attacks our graduate schools for making so much of the philosophical approach to the study of literature. The two critics agree in damning us, at any rate.

5. Mr. Millett's fifth and last "kind of training for literary study is the aesthetic-critical." This "approach to literature is the study of it in the framework, first, of an aesthetic, and, second, of a theory of criticism based on an aesthetic." Mr. Millett approves wholeheartedly of training along these lines, and apparently he sees no danger here to undergraduate teaching. But this method of graduate training strikes me as the most dangerous one of all. An undergraduate teacher of Chaucer, for instance, with his head full of graduate-school esthetics and critical theory, could and probably would make even Chaucer repulsive to his classes.

6. The truth of the matter is, *all* the technics of graduate research and investigation, linguistic, historical, and philosophical (including esthetics, which is a branch of philosophy), had better be kept to a minimum in undergraduate teaching. A good undergraduate teacher is learned but his learning stays under cover most of the time. It is his job to read literary texts with his students, and to help them to appreciate the literary values in these texts. He must somehow see to it that the students understand what they are reading and get the particular stylistic flavor characteristic of each author. My own method of accomplishing this (so far as I succeed in accomplishing it) is simple enough: I read the text aloud in class, stopping now and then for questions and comments on this and that (whatever seems to need special attention). I conceive my part to be not unlike that of an actor, who *interprets* his lines as he says them, using every resource of voice, gesture, and expression to make the words come alive. The main difference is that I have much more freedom than an actor has in presenting my matter. I can linger as long as I choose on a hard passage, picking it to pieces for understanding's sake and then reading it as a whole to bring out its artistic quality. I can also skip passages and whole pieces that leave me cold; if they have that effect on me I shall never succeed in making a class appreciate them and I had better use my time for something else. Finally, I can bring outside material in (e.g. the historical background) whenever I think it wise to do so, and I can indulge myself in an occasional lecture to round out and integrate the comments which I have made in connection with individual passages.

7. One may well ask, why require graduate training at all for prospective teachers of undergraduates, if the fruits of this training must be kept out of sight. The answer is easy. Graduate work gives that familiarity with a subject, in all its aspects, without which true mastery is impossible. A teacher must know far more than his students know. He must have immense reserves of knowledge and understanding to call upon demand. And all his life he must spend much time in widening and deepening these reserves. The moment he stops doing this his teaching begins to lose its vitality. Undergraduate teaching is a learned profession. It is the business of the graduate schools to keep it learned.

Kemp Malone
Johns Hopkins
University

Dates of Publication

Seen from the other side of the fence, "The Ph.D. Should Be Reformed" is certainly heartening. My experience as graduate student and as high school and college teacher has led me to the same conclusions. The "disciplines" of bibliographical linguistic, and historical biographical studies to which I was subjected in graduate work have little relationship to the needs of my students in high school and college.

I recall the occasion in a graduate seminar (not bibliography) when the professor squelched a budding discussion of a major author's ideas, because "in this course we are primarily concerned with the dates of publication of his works." I never learned to read Anglo-Saxon very well because we spent most of our time tracing words to their putative Gothic forms. (I should have taken this professor's course in Beowulf, but I was scared off.) When I was studying American literature, I was discouraged from enrolling in a course entitled "The Cultural History of the United States" on the grounds that it was "outside this Division."

What I know of the teaching of English composition I learned from observation, discussion, reading and experience, never from the sort of supervision one gets in a good normal school "practice teaching" course. On the other hand, as a one-time student in a teachers college, I resented being told that once "teaching methods" had been mastered, one could teach any subject.

There is a brighter side to this picture. Four of my seven graduate school professors so inspired me that I have continued to teach English in spite of discouragements, professional and economic, which sometimes make me feel as if I had been banging my head too long against a stone wall. But until that day comes when all rising sophomores can write decently, and when no college graduate vacuously grunts, "Shakespeare? — Oh yeah, I had a course on him once," we need reform, and reform, and reform.

Sincerely,
(name withheld by request)

(Continued on page two)

THE NEWS LETTER

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From President Shepard

It seems to me that our journal ought to have a sting, and that this sting should be inserted pretty frequently where it will give the most pain and so the most good. For who of us that has taught "English" for a number of years is not at least vaguely aware in his self-critical moments that he is inclined to lie down and fall asleep in the ruts of his own past thinking, or, still worse, in the furrows ploughed long ago by his own teachers? But the present posture of affairs give no invitation, if there has ever been one, for " a little more folding of the hands" on the part of English teachers. I may seem to overestimate our duties, our functions, and perhaps most of all our opportunities, but the fact is that we cannot disassociate the work of the English teacher from the world in which that work is done. To be sure, it is our main business to teach literature as an art, and not as history or sociology or politics or morality or "scholarship"; yet the crucial importance of the right teaching of literature is increasingly apparent.

But by no means all teachers of English, of course, are in need of mere stimulus. Many, perhaps most, are sufficiently aware of the huge task before us and of the short time for its performance. Our New York conference of last year would have convinced any observer that there is earnestness, energy, and intelligence among us adequate to our needs, but also that there are divided counsels. One saw a wide divergence between those who think of English teaching primarily as an inculcation of certain "skills" and those who regard it as an opportunity, perhaps the best now offered in the college curriculum, for the dissemination of certain "values"—a vague but scarcely avoidable word—without which civilization cannot survive. I should say that one of the main tasks before the Association is to bring about some agreement, or at least a *modus operandi*, between these two groups. For my part, I have a strong sympathy for those teachers, found mostly among those engaged in the work of "Freshman English", who "view with alarm" the rapid increase of what one is tempted to call a new barbarism among college students. The virtual disappearance of the paragraph, and the threatened deliquescence of the sentence, is indeed an alarming thing to those who see it not merely as a failure to obey the "rules" but as symptomatic of a chaos and ruin in the processes of thought themselves. On the other hand, my sympathy is equally strong with those who say that paragraphing, sentence structure and the like are mechanical matters, and that we simply must not allow mechanics, of the sort that every good stenographer is supposed to be master of, to crowd out of consideration those "values" of the mind and spirit which great literature represents. Clearly we have here another instance of "this ought ye to do, and not to leave the other undone." I suppose that all teachers of English would agree to this, but the technique, the means, of doing both is not yet worked out. Here, then, is an end of the tangle at which we can catch hold and begin to work.

My own convictions remain what they were last year when I read, and tried to defend, the report of the Special Committee before the group that gathered at Columbia University. I am still convinced that all freshman—and, for that matter, all sophomore—lomposition should be closely related to reading in the supreme literature of the world and that this writing should deal primarily with ideas rather than with factual matters. After hearing and considering many objections to the plan, I still believe that college students who need instruction in the mechanics of writing should be required to attend extra classes and to do work, without "credit." The expense and the difficulties of this plan are considerable, but I think they are not so serious as the less entailed in doing, or *trying* to do, in college only, the work proper to the high school.

I have sometimes thought that it would be well for teachers of English to have in mind a clearer notion than any I have ever seen or heard expressed of what the word "English," as we use it, includes. The term is hazy and vague in its denotation, and perhaps that is one reason why there have been so many attempts, some of them successful, to foist extraneous matters upon it. What of asking for definitions of the term, either from the whole membership of the Association or from a few selected individuals, the results to be published in the paper?

Odell Shepard
Prescott, Arizona
March 13, 1947

From the Mail . . .

CRITIC Redivivus

Dear Secretary of CEA:

In my wanderings about I have heard pleasant things said about CEA, and I gain the impression that English teachers are more and more regarding it as an effective mouthpiece of their guild. Among those who chatted with me about it was one of the present directors, and I think you may care to know the points on which we heartily agreed. If there were points for disagreement, they didn't happen to be raised.

First, as to the new name for our periodical. We discussed several which have been suggested in print, and agreed that some seeemed to cheapen the paper, and others were out of character. We both liked best CEA CRITIC. After all, the members have used the paper largely for the purpose of criticising themselves and their profession, both constructively and destructively, and seem to feel that they have profited by such frankness. THE CRITIC alone would not do; but a CEA CRITIC, or an ENGLISH TEACHERS' CRITIC is just what the paper purports to be. Whatever you finally call it will sooner or later come to stand for just whatever it happens to be; so any wieldy dignified title ought to do. We liked CEA Critic best.

Second, we both fear the possibility of its growth into a bound magazine, containing longer articles, and thus inevitably forced to accept learned papers, and classroom lectures, doctored a little to make them seem like magazine articles. The pressure upon teachers, especially young English teachers, to secure "publication" will bring you plenty of such material, but God forgive us if we send more of it through the mails. My Director friend admitted that he likes to keep up with research in his field, but he has not read an educational journal, even one in his own field, from cover to cover for years past. It is the unique boast of the CEA NEWSLETTER that it gets **read through** by its subscribers; or it did until you began running learned papers two or three thousand words long. It is a hard job to edit a lively, concise epitome of professional comment and gossip, even four pages long; and far easier to fill a twenty-four page educational magazine with portentious pedigogical impedimenta. We both favor following the original pattern, and will applaud you any time you get out a four page issue because there is not enough keen comment to fill six. But we also favor making it a model of artistic typography.

Cordially yours
Burges Johnson

Ph.D. Reform . . .

(Continued from page one)

Non Solum . . . Sed Etiam

During my freshman year in high school I became acquainted with a Latin idiom, *non solum . . . sed etiam*, "not only . . . but also." As our teacher explained, when we saw the words *non solum*, we could be quite sure that *sed etiam* would appear later in the sentence, and that the two halves of the idiom would introduce ideas which, although contrasted had much in common.

Is not this a parable for the educational world today? Teachers and administrators rush back and forth between extreme ideas: teaching vs. research, teaching subjects vs. teaching pupils, English vs. American literature, contemporary literature vs. the classics, general education vs. professional or technical education — the list could be extended almost indefinitely.

Teachers who have engaged in research extensively enough to see beneath the surface know that inspirational teaching uses the results of research, and that without those results, the more inspirational and appreciational the teaching of literature is, the more unreliable and sentimental it is apt to be. One need only be acquainted with the results of modern scholary research into the careers of Chaucer and Burns to re-

alize that it has, in both cases, given us much more humanly interesting and significant figures than did the older less accurate and more emotional scholarship.

For another example it is easy to run to extremes in the relative stress to be placed upon English and American literature. Educators are often swept away by the glories of Chaucer, Shakespeare, and Milton, or the fact that American literature, being ours, must therefore be stressed above any foreign literature, even that of England. However, although English literature contains many more indisputable masterpieces than does American, many of its older works can be appreciated by most students only in translation, and many of its less significant works are of value today only as social and historical documents. On the other hand, much of American literature has only slight literary value and is of interest to us principally because it is ours, but, since it is ours, we are justified in studying it, even though we must admit that we have not yet produced our counterpart of Chaucer, Shakespeare, or Milton. If all these and other aspects of the dilemma are given fair consideration, the problem is clearly no simple matter of this vs. that, but of choosing material from both fields on the basis of several equally relevant considerations.

The College English Association is confronted with a definite challenge—to sponsor and lead the way in more vital and dynamic methods of teaching literature and composition. But I believe that its greatest contribution should be in the advocacy of moderation, in avoiding fanatical excesses from which it will only have to retreat in the future, in urging upon its members an all-inclusive point of view which is more important than any particular reform it may champion. In other words, the importance of the Golden Mean. *Non solum . . . sed etiam.*

Clair C. Olson
College of the Pacific
Stockton, California

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Rhetoric the Heart Of Graduate Study

My experience is that the most important subject from the practical point of view is rhetoric. Some of my students have sunk into obscurity, others have attained eminence. In all of these cases the measure of success or failure has been the ability to write and speak.

In my own graduate study the attention given to the art of writing was absolute zero. No courses were offered in this field, nor was even the slightest encouragement given to developing creative expression.

May I suggest that, if there is to be a reform of the Ph.D., at the very heart of the graduate study there be placed a mastery of the art of writing and speaking.

Herman S. Ficke
Univ. of Dubuque

I've Been Reading

Members are invited to contribute to reviews of books, old or new, which they wish to call to the attention of other English teachers. Professor J. Gordon Eaker is now Head, Department of English, Jersey City Junior College, Jersey City, New Jersey.

ENGLISH LITERATURE IN THE EARLY 17th CENTURY, by Douglas Bush, Oxford University Press, 1945, 610 pp. $7.50.

This is the first volume to be published of the OXFORD HISTORY OF ENGLISH LITERATURE, a work obviously intended to challenge the great but now somewhat outdated CAMBRIDGE HISTORY. It resembles the latter in its sweep and scope, for it is properly a cultural rather than merely a literary history; politics, religion, philosophy, art, science, and industry are all regarded not merely as supplying background but as being inseparably fused with the literary life of the times. It differs from the older work in that each volume is to be written by a single person.

Such a plan makes tremendous demands upon each author. It increases immeasurably the difficulty of every literary historian in trying to say something about everything, to satisfy everybody without boring anybody. But in this volume these demands are met.

At first glance, the erudition displayed in the 170 pages of bibliography, welcome though it may be to the specialist, will seem to the general reader not less than formidable. But the adjective is belied in the 400 preceding pages by the brightness of wit and serenity of humor with which Mr. Bush illuminates personalities; by the precision with which he traces the main currents of mind beneath the surface of one of the most turbulent times in the history of England; and by the steadiness with which he keeps always in perspective a crowding host of details, adhering unassumingly but unashamedly to traditional, "humane," Christian values.

Of many satisfying chapters, space permits mention of but one —"Jonson, Donne, and Their Successors." Instead of the adulation of Donne and his school to which of late we have perforce become accustomed, we are given a lucid, rational account of what they actually did or tried to do. Furthermore, the accepted, easy, and misleading antithesis between Metaphysical and Cavalier poets is replaced by a much less simple but much more true-to-life portrayal of affinities as well as antipathies, and of differences in degree as well as in kind.

It is to be hoped that other volumes of the OXFORD HISTORY will measure up to the standard which Mr. Bush has set.

Ellsworth Barnard
Alfred University

A Dean-Elect Looks at English

Dear Mr. Fitzhugh:

In the first place, English study must impart a mastery of the tools of learning on the more advanced levels. This task is clearly not completed in the high school. The ability to write clear, effective English must rate high among the assets of a sound education. The imparting of this skill is a responsibility of all departments, and the pitiful lack of it among college graduates is a disgrace to our schools and colleges. The ability to read effectively and to use books for investigation is the next of the tools. Some colleges have not been afraid to admit that some of their students are poor readers, and to use the most modern methods to restrain and improve them. The last twenty-five years also have seen noteable advances in the expectation of mature work from college students. Gone are the days of reproducing lecture notes, of cramming, of rehashing critical opinions in term papers. Especially at Barnard where university seminars are open to advanced students, the process of learning on an advanced level has been made possible. The advancement of these more mature approaches to learning must be constantly pressed and extended so that the American people can reach the maturity necessary for maintaining democratic government.

Yours sincerely,
Millicent C. McIntosh
Dean-Elect
Barnard College

The Journal Discovers . . .

With the thought that college students may be doing publishable writing that is not being published because the outlets are crowded, the Ladies' Home Journal is considering the inauguration of a department under the caption "The Journal Discovers," in which the editors would print fiction and non-fiction by hitherto unpublished writers. This is not a writing contest in which prizes are to be awarded. Any manuscripts accepted will be bought at the Journal's prevailing rates. Manuscripts should be directed to "The Journal Discovers" department of the Ladies' Home Journal, and should be accompanied by a note identifying the writer and stating that he has not yet published in any form, school publications and other uncopyrighted publications excepted. Will teachers of writing please bring this announcement to the attention of promising young writers they know? Adv.

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USE THE BEST SELLERS

One of the most frequently discussed shortcomings of the American college curriculum is its failure to turn out more than a handful of graduates who leave the ivy halls with any interest in or aptitude for what is commonly accepted as "culture."(1) Of more specific interest to the teacher of English—and, in the long run, to members of all other departments—is the failure of the colleges to develop even the slightest reading habit.

The reason for this failure is obvious to anyone who has observed the current technique of teaching literature. It is, quite simply, that literature is taught by means of the "classics." No effort is made to adapt reading selections to the experience and interests of the students. The result of this method is first to kill any possible liking that a student might have for a given book, and then to kill his interest in all books.

It may be argued that the classics have always been taught, and the fact that modern students refuse to read them willingly lies in the students, not in the books. The truth of this argument cannot be denied, yet this article is based on the somewhat unorthodox belief that the first job of the teacher of literature is to "sell" reading, and further to sell students the books they will want to read instead of those they should read.

This job of "selling" could be carried out by turning upside down the existing English curriculum. Instead of reserving current books as a reward for perservering through two or three years of the standard courses, the department could require of the average college freshman a course which would be described in the catalogue somewhat along the following lines:

An Introduction to Reading—This course is designed for the student beginning the study of literature. Its purpose is to help build the reading habit by starting with currently popular books, and proceeding thence to great literature. An opportunity will be provided to examine the cultural background of American society as reflected in popular books. Contemporary tastes will be studied in the current best sellers, which will be compared with great works of the past having similar themes or methods of presentation.

Behind this course lies the utilization of social pressure. Students would read books currently advertised in the papers, displayed in bookshop windows, discussed on the radio, and bought—and sometimes read—by their parents and their friends. To the freshman mind, the fact that the author was living would impart life to the book. Instead of books about eighteenth century England or Russia under the Czars, books dealing with modern advertising, American history,, or the current situation in China would be used.

The complaint may be made that all such books are not "literature." (2) To such objections it

In the course proposed here each must be reaffirmed that this is not a course in contemporary literature, it is a course in reading. The good teacher would start with, say, "The Hucksters," and proceed to "Gulliver's Travels." Or beginning with "The Egg and I," he would go back to "Walden" and "Robinson Crusoe." The paths that can be taken are many. The choice of one will depend upon the teacher. But if the course is handled correctly, the student will find himself reading and liking books without even being aware that they are "classics."

tradition.

The major criticism of this proposed course is that it would involve too much work for the time at the instructor's disposal. The course requires that the student read at least one book a month, when anyone who has taught knows it is a major feat to get a freshman to read even one book a semester. Yet here again it is the method that is at fault. Under the current system, where novels are taugh to freshmen, the technique is always that of minute analysis. Reading assignments are made on the basis of chapters, and class discussion is devoted to a microscopic examination of the assigned passages. The streaks of the tulip are not only numbered, but sorted, graded, and filed. It is this very technique that has done so much to kill interest in reading. The student who has been exposed to it tends to think of a book, not as an entity, but as a series of vaguely connected assignments.

In the course proposed heer each book would be read through consecutively, with a maximum of two weeks spent on the reading of each work. Class discussions would be devoted to the background of the book being studied, with emphasis on its relation to social, political, and economic trends. Brief examinations of a general character could be given weekly to insure that the class is keeping up with its reading. Once the reading of the book had been completed, class discussion would be devoted to a consideration of the author's subject matter and his style. As a term project, the reading of a masterpiece related to one of the books used in the course would be required. If this results in the reading of only one "great" book, that is no less, and is frequently more, than is read in existing courses. And this time the student has in the current books an excellent springboard into the past.

Materials for the course could be obtained from one or more of three sources: current selections of the book clubs; reprint editions of recent best sellers, particularly those that have been made into films; paper editions of best sellers. In all cases the choice of books to be studied should be dictated primarily by the timeliness rather than the literary values of the selections.

To the teacher of English, more than to anyone else, falls the responsibility for demonstrating the great enjoyment and permanent satisfaction that are to be derived from reading. The teacher must now be willing to meet Hollywood and Radio City on their own grounds. This means the deletion of the quotation marks around literature, the ability to work from the bad known to the good unknown, and, above all, the confidence that anyone who is taught to read will eventually be drawn to read the best books.

Pyke Johnson, Jr.

Pyke Johnson's comment is part of a paper he wrote for John Farrar's course at Columbia in Editing Publishing.

(1) For a recent and stimulating discussion of this problem see Howard Mumford Jones, *Education and World Tragedy* (Cambridge: Harvard University Press, 1946). pp. 114-7.

(2) A convincing rebuttal of this argument may be found in Alice P. Hackett's *Fifty Years of Best Sellers*, 1895-1945 (New York, R. R. Bowker Co., 1945), which shows how many best sellers have become part of the American literary

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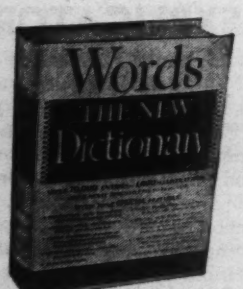

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Don't Miss It . . .

Disagree though English instructors may on many issues, surely they do unite on one: that for the colleges to inculcate good reading habits in their students is a high success.

Is there any technique to make students enjoy reading worthwhile books? It is certain, first, that the "important" books do not necessarily enchant. At one university an unpopularity poll of "great books" among graduate students placed *Tom Jones*, at the head of the list.

A great book is not automatically an interesting book even to the conscientious. Ultimately it is interesting and personally valuable —when one is ready for it. It would seem then that logic, kindliness, and sly intent would all urge us to select books which are intense experiences, and then to show students the glory and life-giving values of continued reading.

Are there any first-rate books which almost all—or all—college students, regardless of sex, experience, or predilection, will find absorbing and vital reading? Are there books of which we dare say, "Don't miss it!" knowing that any student will arise from it quickened with life and eager for more? Are there books guaranteed to excite, command, and win their readers, and still be books of permanent literary quality?

To throw up the hands in defeat is temptingly easy. Yet all instructors have read good books which they *know* everyone will enjoy. And many instructors surely have tried such books on sufficient numbers of students to certify the result. Only to initiate further recommendations by others are the following books named. Of them this can be said: almost without exception every university student reading them has found them interesting, even at times exciting. Through these books, if not before, they have found that reading is not a chore, that books can have dramatic meaning to oneself. And at the top of such a list is Somerset Maugham's *Of Human Bondage*. Few students read it—they *live* it. Having read it, they understand themselves and mankind better; they want to read more. Thomas Wolfe's *You Can't Go Home Again* is another. If students will read far enough within it, *Crime and Punishment* is a third. Huxley's *Brave New World*, Wells' *History of Mr. Polly*, Hemingway's *Farwell to Arms*, Faulkner's *Sanctuary*, Wharton's *Ethan Frome*, Anderson's *Winesburg, Ohio*, France's *Thais*, Sheehan's *Personal History*, Stone's *Lust for Life*, Dos Passos' *Three Soldiers*, Wright's *Black Boy*, Hasek's unabridged *Good Soldier Schweik*, White's *The Sword in the Stone*, and Shiel's *The Purple Cloud* are others.

There are levels within levels. Students of some background are at once absorbed by books like Mann's *The Magic Mountain* and *Stories of Three Decades*, Butler's *The Way of All Flesh*, Douglas's *South Wind*, Tolstoy's *Anna Karenina*, Adams' *The Education of Henry Adams*, Hardy's *Jude the Obscure*, Farrell's *Studs Lonigan Trilogy*, Turgenev's *Fathers and Children*, Forster's *A Passage to India*, Balzac's *Cousine Bette*, Galsworthy's *Indian Summer of a Forsythe*, Tomlinson's *The Sea and the Jungle*, Van Vechten's *Peter Whiffle*, Malraux's *Days ofWrath*, Rolland's *Jean Christophe*, Sinclair's *The Divine Fire*, and many another. But these do not instantly and inevitably win, whereas the first list normally does. To both lists many more titles can be and should be added as experience grows.

By indirections find directions out. If we desire students to read, we must first let them convince themselves that it is a consuming pleasure not to be missed. Here are some books by which we capture the student's mind; it is that mind which will make our world.

Willis D. Jacobs
University of New Mexico

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